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# THE NONCONFORMIST

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A Monthly Record

EDITED BY  
E. MINSHALL.

No. 86.—FEB., 1895.

and Review.

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## CONTENTS.

	PAGE
OUR COMPETITIONS ... ..	19
PASSING NOTES ... ..	20
LONDON COLLEGE OF MUSIC ... ..	21
MUSIC AT DUKE STREET METHODIST FREE CHURCH, SOUTH- PORT ... ..	22
NONCONFORMIST CHURCH ORGANS:— Duke Street Methodist Free Church, Southport ... ..	23
OUR RISING SINGERS:— Miss Helen Saunders... ..	24
A CHAT ABOUT VOLUNTARIES ... ..	24
NEW YEAR'S CONVENTION OF THE TONIC SOL-FA ASSOCIATION	26
PHRASING IN POPULAR HYMNS ... ..	27
LONDON SUNDAY SCHOOL CANTATA CHOIR... ..	29
SHORT THEMES:— Children's Voices ... ..	29
Commendation ... ..	29
Modern Definitions of Old Musical Words ... ..	29
Schumann's Peculiarities ... ..	30
Mediocrity ... ..	30
ECHOES FROM THE CHURCHES:— Metropolitan ... ..	30
Provincial ... ..	30
CORRESPONDENCE:— Dodd's Violin Bows ... ..	31
REVIEWS ... ..	31
TO CORRESPONDENTS ... ..	32
STACCATO NOTES ... ..	32
ACCIDENTALS ... ..	32

## Our Competitions.

FOR our last competition we offered a prize for a Concluding Voluntary which we intended to include in an early number of *The Organist's Magazine of Voluntaries*. We regret that we are compelled to withhold the prize, as none of the compositions sent in came up to the standard. One or two were carefully—we may say cleverly—written, but they were rather too complicated to be appreciated by an ordinary congregation.

For our next competition we offer a prize of two guineas for the best Vocal March set to sacred words. We want a piece suitable for Sunday School Anniversaries or Choir Festivals. The following are the conditions:—

1. Compositions must be sent to our office not later than March 1st, 1895.
2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.
3. The piece (in short score) must cover not less than four, and not more than eight pages of our Popular Anthem series.

4. The successful composition shall become our copyright on payment of the prize.

5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit or suitability.

7. Our decision in all matters relating to the competition shall be final.

In the Christ Church (Westminster Bridge Road) Magazine for March, Mr. J. R. Griffiths gives the first instalment of an interesting article on "Surrey Chapel and its Musical Associations." He deals with the period between 1783 and 1793. The attempt of the Rev. Rowland Hill to introduce sacred concerts in the church caused strong feelings of disapproval. One brother minister wrote: "Oratorios seem a growing evil, and the matter is made worse by bringing oratorios into God's house; they then become a satanical ordinance." To-day the tendency is to have oratorios in churches on the ground that many think it is not right to make a concert performance of such sacred themes. It is marvellous how opinion changes!

Professor Ebenezer Prout has been made a Mus. Doc. by the Dublin University, an honour that is richly deserved. As a hardworking, painstaking, and thoroughly conscientious lover of his Art, Mr. Prout stands almost alone. We have a vivid recollection of being invited to meet him, for the first time, some thirty-one years ago at the house of a mutual friend, when he favoured us with a comic song! The Professor has, no doubt, given up such frivolities long ago.

Mr. W. T. Best contributes an article on "Organ accompaniment of Psalmody" to the *Musical Standard* of the 5th ult. It is written in his sarcastic style. He is "down" on organists who "abuse their instruments in a miserable attempt to imitate the physical operations of nature during the varied sentiments of the words." "Improvisation" also comes in for some strong remarks. Mr. Best points out that the organ in France is accorded an artistic significance during service utterly unknown in England.

Many of our readers will be sorry to hear that Mr. Fountain Meen has been laid aside by a most serious attack of pneumonia. We are very glad to hear that he is now well on the way to perfect recovery, and is able to resume his professional engagements.

We congratulate Mr. T. Ely, Mus.Bac., on obtaining a First Class (the only one) in the Intermediate examination of the London University for Doctor of Music. Mr. Ely contributes occasionally to our columns.

Referring to "The Great Amen" which appeared in our last issue, a choirmaster writes: "At our Sunday School anniversary we have always taken

the liberty of singing 'Amen' at the close of each hymn. On a recent Sunday we had a tune in the ordinary service which had only been sung at the Sunday School anniversary before. We accordingly sang the 'Amen.' I said it would perhaps draw out an expression of opinion, which it did. At the annual meeting of the choir, held a week or two afterwards, we were asked to sing 'Amen' to all the hymns."

A very interesting and timely paper on "The Reforms and Developments in Public Worship," was recently read by the Rev. S. Pearson, of Tyne-mouth, at a meeting of ministers and deacons in Northumberland and Durham. He advocated chanting the psalms systematically instead of constantly repeating a few of them; the *Te Deum* to be always sung at morning service, and the *Magnificat* or *Nunc Dimittis* at evening service; the intonation or chanting of the Lord's Prayer; the use of a summary of the Ten Commandments and the Beatitudes with suitable responses. Mr. Pearson feels strongly that we ought to have brighter and better musical services in our churches. We hope to give Mr. Pearson's paper in full next month.

We are pleased to hear that eight of the North London choirs connected with the N.C.U. have united for the purpose of holding a church festival in Junction Road Congregational Church, Holloway, on Thursday, Feb. 28th, at 8 p.m. The number of voices will be about 200. Mr. G. H. Lawrence will conduct, and Mr. Blandford will accompany. Considerable spirit is being put into the movement, and we hope there will be a large attendance.

### Passing Notes.

COMPLAINTS are being made in various quarters about the habit introduced of late of giving out hymn-tunes on a very soft organ. One correspondent remarks that by those distant from the instrument in a large church nothing is heard but "the grunt and cough of the pedal Bourdons;" so that, instead of the congregation being able at once to take their part in what is sung, they have to wait some time until they can eliminate the middle parts from the harmony, and join in that part to which they are habituated. Mr. W. T. Best, in his characteristic fashion, has also been dealing incidentally with the same subject. In particular, he objects to the Venite being given out on the soft stops; when people are invited to "make a joyful noise" the organist has no right to use his instrument on the "hope-I-don't-intrude" principle. This is, of course, perfectly true; and, indeed, Mr. Best, by founding the style of "playing over" on the style of the words, gives us the true keynote to the whole matter. A tune should be given out, soft or loud, according to the general character of the hymn which is to follow. The correspondent already referred to extols the method of

Goss, Cooper, Turle, Elvey, Chipp, and others of the old school, who generally "gave out" the tunes and chants on the Great Diapasons with Pedals coupled. But there is no need to adopt such a stereotyped plan as this. The sole object of playing over is surely to let the congregation hear the tune; and so long as this object is attained, provided the character of the hymn is kept in mind, the more variety secured by the organist the better. With a moderately sized instrument at his command, no competent organist need "give out" twice in the same way during the whole course of the Sunday services. The player with his "favourite combinations" is a tiresome bore.

*Apropos* of your last month's article on "Worship Music in America," I learn from "the other side" that at Dr. Hall's Church (Presbyterian) in New York there is a splendid organ, and a choir of about *eight men*, who sing the hymns in harmony of four or more parts. The melody is in most cases assigned to the baritones as best suited to the compass of the majority of voices in the congregation, and the tenors sing harmonized parts above the melody, and somewhat softer than full voice, so as not to obscure it. In this way the craving for harmony is met, and the chords are not so low in pitch as to be thick or muddled. In the Protestant Episcopal churches of the States a strongly-marked tendency has set in in favour of Chancel choirs as against the old quartett of mixed voices usually placed in the West Gallery. It does not seem, however, as if the change was to be a success. The difficulties to be met with are great. In our cathedral schools, boys are easily found; and in college chapels at the universities, and in all old foundations, changes in the service lists are not made suddenly, and at the caprice of individuals, as in the States where a vestry or the clergyman assumes all such risks. The absence of the alto voice, too—which in America is generally very badly supplied by boys—makes the rendering of "verses" for alto, tenor, and bass somewhat unpleasant.

Organists who play Widor—and they are an increasing number—may be interested in knowing that if you want to see the pretty women of Paris you must go to the organ loft at St. Sulpice. The way to it is long and winding and dark; but no matter, Sunday morning is sure to find from four to six elegantly-dressed, handsome young women who greatly appreciate the organist and—an organ built in 1781! It is satisfactory to know, when we think of the consequent chat and giggle, that Widor is no flirt, although—according to the lady who tells us all about the business—he has that quality possessed by a few rare men, of keeping at bay while attracting the fair sex. He never "makes eyes, whispers, speaks trivialities or flatteries"—that is, I presume, not before the others. But fancy our staid England organists enjoying themselves this way on a Sunday! Widor, by-the-way, has just written a new sonata for organ and orchestra, which has been performed at the inauguration of Victoria Hall, Geneva. The Parisian organists do not seem to be over-paid. Widor and Guilmant have the highest salaries, and



that highest is only £120 per annum. Widor, again has only £50 a year for teaching the organ three forenoons a week at the Conservatoire. The best organists have 16s. to £1 a lesson.

England is the home of the musical festival. We are apt to be rather proud of the circumstance; but a writer in the *Musical Courier* puts the matter in a new light. Here, of course, in the matter of musical creation, we stand by our own; and it is an accepted rule that if an Englishman composes he is to be handled with gloves. An American friend does not find fault with this spirit—nay, headlines it. But then he wants to account for the fact—of which he seems to have no doubt—that English composers are nowhere when they have to face that part of the world which cannot get room to live on the tight little island. And he accounts for it by the tendency to write solely with the English musical festival in view. "All the English composers who can produce anything bigger than a ballad or a piano piece 'strive to write choral works for these festivals,' and as the churchly influence is strong, the whole productive musical skill of England is devoted to 'turning out oratorios built on the old-fashioned models.'" This oratorio taste, according to our transatlantic friend, is wholly opposed to the modern spirit; and so when the English composer sits down to write, and writes for "the great, placid, devout, oratorio-fed public," he—well, he writes for that public and for no other. I suppose we must plead guilty! But what does it amount to after all? It simply amounts to this, that our English composers are doing just what Handel and Mendelssohn and other great masters have done before them. It is not so long ago since *The Messiah* was heard for the first time in Paris; and it is just as little a matter for concern that our English composers do not satisfy the musical taste of Brother Jonathan as it would have been for Handel had he been told that his great oratorio would not go down with the Frenchman. A people who have more love for the dollar than for the decalogue can hardly be expected to care for the oratorio style.

One is glad to find Dr. C. W. Pearce putting in a plea for more attention on the part of the organist to the very important matter of choir training. The real work of a church organist in Dr. Pearce's view is to train, control, and keep together the choir of which he is conductor as well as accompanist. Wherever that work is done thoroughly there is no occasion for divided responsibility, with its consequent friction and generally unsatisfactory results. Dr. Pearce very wisely urges on the Incorporated Society of Musicians the advisability of helping its younger organist members in this matter by having frequent sectional lectures and discussions, with perhaps practical demonstrations of how to surmount the various difficulties which beset the choirmaster's path. A society which includes in its ranks nearly all the best and most successful trainers in the country should be able to do this, and so in due course to revolutionize in the most effective manner the strained relationship which now too often exists between the organist and the clergyman.

J. CUTHBERT HADDEN.

#### LONDON COLLEGE OF MUSIC.

THE following is a list of those who were successful in obtaining diplomas at the examinations recently held in London and at the various provincial centres:—

##### LICENTIATE IN MUSIC (L.Mus., L.C.M.).

Charles Evans, Edward S. Mills, Thomas Thornton.

##### ASSOCIATE IN MUSIC (A.Mus., L.C.M.).

Frank Gatward, William Bradley, William M. Brown, Isaac Jackson, Frank Robinson, Peter Humphries, Gwylm Rowlands, Francis O. Souper, Harvey L. Wickham.

##### LICENTIATES (L.L.C.M.).

*Pianoforte Playing.*—Eleanor M. Truman, Mary A. Thomas, George R. Smith, Sarah J. Wright, Grace F. Partington, Beatrice E. M. Gregory, Susanna Wallis, Agnes S. Oxley, Emily Follows, Edith Ireland, Hannah Hughes, Ernest W. Wallis, Gertrude M. Parkinson, Alice M. Sandford, James C. Casson.

*Organ Playing.*—Francis H. Wright.

*Singing.*—J. B. Storer, M. Coulthurst, George Addison Smith.

##### ASSOCIATE (A.L.C.M.).

Maud Stevenson, Edith C. Hubbard, Winifred Perks, May Booth, Fannie M. Skinner, Nellie Carpenter, Ada E. Tristram, Clara M. Flavell, Pauline F. Ross, Sidney Williams, Isabella P. Harper, Jane B. Brough, Elizabeth S. J. King, Henrietta E. English, Blanche F. Bartholomew, Eleanor G. Davies, Ellis Riley, Louisa A. Robertshaw, Mary Warmington, Ethel Mary Walker, Thomas J. S. Ward, Mary G. Kirby, Henry W. Harrison, Katherine E. Wellman, Georgia M. S. Stoakes, Alice M. Marriott, Emily L. Holland, Ada Halsey, Lilly McLaughlin, Susanna Wallis, Constance Mallinson, Amy Mitchell, Amea R. Barnard, Victoria A. C. Monk, Elizabeth C. Lunn, Adeliza Cuthbert, Ellen Guest, Jane Ellen Hardy, Ledward B. Mabbott, Margaret Simms, Charles Genna, Fannie Langsford, Winifred N. Slack, Alice R. Ward, Cordelia M. Harris, Maggie Hoskins, Mabel C. Welby, Frances E. Hartley, Emilie M. Hunt, Alice G. Darling, Mary E. James, Francis H. Wright, Martha H. Gibson, Alice Maud Stewart, Henriette L. Brauer.

*Singing.*—Elizabeth S. Whytock, Marion Christophers, Hilda Nicholas, John Howard, Florence Lemere, Alice M. Harrison, George Dodds, jun., Rose E. Hickley, Francis J. D. Reid.

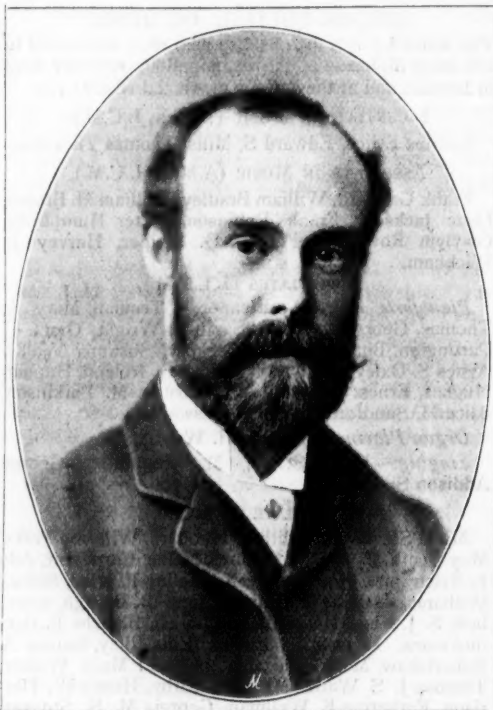
*Violin Playing.*—John Arkwright, Clementina Wilkinson, Minnie Jackson, Harry Brooks.

*Organ Playing.*—John Birch, William Bradley.

The examiners were Horton Allison, Mus. Doc., Mus. Bac., Cantab., F.R.A.M.; W. H. Longhurst, Mus. Doc., Cantuar.; Walter H. Sangster, Mus. Doc., Oxon.; Alfred J. Caldicott, Mus. Bac., Cantab.; G. Augustus Holmes; F. J. Karn, Mus. Doc., T.C.T., Mus. Bac., Cantab.; Seymour Smith; C. H. Briggs, Mus. Doc., Cantab.; Theodore S. Tearne, Mus. Bac., Oxon.; Orlando A. Mansfield, Mus. Doc., T.C.T.; Wm. C. Dewberry, Mus. Bac., Cantab., A.R.A.M.; J. Maude Crament, Mus. Bac., Oxon.; and Churchill Sibley.

The number of candidates entered for the Diploma Examinations was 152, of which number 101 passed, forty-seven failed, and four were absent.

In connection with the "Concerts for the People" a competition of six soprano vocalists will take place in Exeter Hall on the 7th inst. for a prize of two guineas given by Mr. Minshall but awarded by the audience. A similar competition for contralto singers is fixed for the 28th inst.



### Music at Duke Street Methodist Free Church, Southport.

THE town of Southport is often spoken of as being the most fashionable watering-place and pleasure resort in the North of England. Its extremely salubrious climate and the readiness with which it can be reached from the great centres of population in Lancashire, Yorkshire, and the Midlands, have transformed it in the course of a comparatively small number of years from a tiny and unknown village of fishermen's huts into a large and prosperous town, chiefly composed of villa residences of elegant structure, so that it has been styled, with great appropriateness, "the Montpelier of the North."

The church to which we would now call attention is a large and handsome building of the classic style of architecture, and was opened for divine service in 1879. The seating accommodation is 850, and the cost of the place, including the land, was about £9,000. Internally the building is comfortably appointed and very prettily decorated. A spacious gallery reaches completely round the church, the portion at the back of the pulpit being occupied by seats for about two dozen choristers, together with a fine three-manual organ built by Messrs. Forster and Andrews, of Hull, a specification of which will be found in another column.

During the past twelve years the church has been ministered unto with ever-growing success by a no less well-known preacher than the Rev. Silas K. Hocking, whose delightful story-books are now scattered in thousands throughout the length and breadth of the country. Perhaps no present-day

novelist has a firmer or more loving hold upon the hearts of English Sunday scholars than this great-hearted, honest-souled Cornishman, of whom the West of England may well feel proud. There is so much of real interest which might be said concerning this popular "preacher-novelist," that we are sorely tempted to forget our text, and say on. But musical discipline must be maintained, and we must content ourselves by referring our readers to a capital sketch of Mr. Hocking's life which appeared in the *Family Circle* of January 4th last.

Mr. Hocking's sympathies with all the best forms of worship-music are of a distinctly common-sense nature. He well knows by long experience how much can be done by the power of song to make public worship bright and attractive, and he is ever ready to make room in his services for any kind of music which tends to the uplifting of the soul. Consequently a form of service is cultivated at Duke Street Methodist Church which is somewhat calculated to excite the wrath of many unsympathetic non-progressives, who are not slow in labelling it "very high." It is scarcely necessary for us to tell our readers, therefore, that this place of worship is perfectly besieged in the season by throngs of visitors, and also out of season is usually crowded to its utmost capacity by an intellectual congregation eager to take part in and listen to some of the best church music and to catch the strains of burning eloquence which fall from Mr. Hocking's lips.

Our portrait is that of the organist and choir-master, Mr. James Crompton, who has occupied the position for about three years. At an early age Mr. Crompton showed signs of musical activity, he being only fifteen years old when he played through a service for the first time. His first musical instructions were imparted to him by his father by means of the Tonic Sol-fa system. Later on he took organ lessons from Dr. Bridge (then of Manchester Cathedral) with whom he used frequently to sit at the organ. His other studies, such as harmony, composition, etc., were undertaken at Owen's College, Manchester, under Dr. Marsden and Dr. Bridge. Mr. Crompton is a highly capable organist, and has been very successful in improving the music during his tenure of office, winning for himself at the same time much respect and admiration from the choir and congregation, who are now greatly regretting his enforced resignation, owing to his necessary removal to Manchester.

The choir at present numbers seventeen, but though small, there are some capital voices amongst the members, notably that of Mrs. J. J. Barlow, an amateur soprano of far more than average ability. Mrs. Barlow is the possessor of a very sympathetic and cultured voice, and sings with great ease and refinement. Her services, and those of her husband, Mr. J. J. Barlow, are very greatly valued by pastor and people, who are not slow in recognising their able and willing assistance so freely given to the church in connection with the musical services.

We are glad to find that our Southport friends



are so well up-to-date in their endeavours to make the service of praise worthy of present-day musical education. It is the custom on the first Sunday in each month to sing the responses to the commandments; and also offertory sentences. Occasionally special settings of the Magnificat and Nunc Dimittis are used—generally Bunnett's and Maunders'. They are also endeavouring to make the congregation acquainted with the Ely use of the General Confession by taking it on special occasions, such as harvest festivals, etc. The latter innovation, however, they say will take some time to acclimatise. It was formerly the custom for the worshippers to repeat the Lord's Prayer, but owing mainly to the very desultory way in which it was taken up, and with a view of making the services more congregational and hearty, they have lately introduced the harmonized chant setting, Farrant in F, which the people are now beginning to take up well, and find it much more orderly and devotional than the old-fashioned half-hearted mumbling which, to our way of thinking, seems worse than silence.

Sunday, November 25th last, was the day we visited Mr. Hocking's church, when in addition to the usual hymns, the following music was rendered:—

Morning: Opening Voluntary, extempore; Anthem, "The Sun shall be no more" (Woodward); Te Deum, sung to Oakley's Quadruple Chant; Offertory Sentences, "Let your light" and "Not every one" (Hall); Closing Voluntary, "We worship God" (*Judas*, Handel).

Evening: Opening Voluntary, "Andante from Sixth Sonata" (Mendelssohn); Anthem, "The Lord is loving" (Garrett); Offertory Sentences, "Let your light" and "Blessed is the man" (Barnby); Magnificat, Bunnett in F; Vesper Hymn; Closing Voluntary, First Sonata (Mendelssohn).

The choir were well up to their work in these varied selections, and produced a good body of tone, considering the somewhat small number of singers. Our criticism would be that the Lord's Prayer was taken rather too fast, and should have been sung with more devotional feeling. The same remark will also apply to their rendering of the Vesper Hymn at the close of the evening service. Otherwise their efforts call for distinct admiration. The congregational singing was bold and full throughout, and such as made it a difficult matter to remain silent; the strains of praise rose high, and caused a glow of emotion to pervade the whole, which in no small measure paved the way for Mr. Hocking's telling sermon—so clear, logical, fervent, and passionate. The picture he drew in the morning of the love of Christ lighting up and scattering the darkness of sin was most vividly portrayed, and caused a deep impression.

Mr. Crompton's organ solos and accompaniments were altogether capital. We hope he will speedily find a church near his new abode where he will have play for his good all-round abilities. We also sincerely trust that Duke Street Church will be able to find a worthy successor to so able an organist and choirmaster.

Our friends at Southport are on the right track in their endeavours to secure a bright and cheerful service of praise, and the sooner many other churches follow in their footsteps the greater hope we shall have of their powers of good influence upon the rising generation. If such a progressive spirit occasionally gives offence to one laggard, it is more often the means of bringing in a hundred souls within the Church's fold. Upon those who are narrow-minded enough to oppose the brightening of our services and so making them more attractive, a great and serious responsibility rests. Such persons should not be heeded. So, brothers musical, press forward!

### Nonconformist Church Organs.

#### DUKE STREET METHODIST FREE CHURCH, SOUTHPORT.

Built by Messrs. Forster and Andrews.

##### Great Organ.

				Pipes.
1. Double Open Diapason	metal	16	feet.	56
2. Open Diapason ..	metal	8	"	56
3. Stopped Diapason ..	wood	8	" tone	56
4. Gamba ..	metal	8	"	56
5. Principal ..	"	4	"	56
6. Harmonic Flute ..	"	4	"	56
7. Fifteenth ..	"	2	"	56
8. Mixture, 3 Ranks ..	"	"	"	168
9. Trumpet ..	"	8	"	56
10. Clarion ..	"	4	"	56

##### Choir Organ.

11. Violin Diapason ..	metal	8	"	56
12. Dulciana ..	metal	8	"	56
13. Lieblich Gedact ..	wood	8	" tone	56
14. Flauto Traverso (harmonic)	metal	4	"	56
15. Flautino (harmonic)	"	2	"	56
16. Clarinet ..	"	8	"	44

##### Swell Organ.

17. Lieblich Bourdon ..	wood	16	" tone	56
18. Open Diapason (7 low notes open wood)	metal	8	"	56
19. Hohlfloete (closed wood bass)	wood	8	"	56
20. Salicional (closed metal bass)	metal	8	"	56
21. Voix Célestes (undulates with No. 20)	"	8	"	44
22. Gemshorn ..	"	4	"	56
23. Piccolo harmonique ..	"	2	"	56
24. Cornopean ..	"	8	"	56
25. Mixture, 3 Ranks ..	"	"	"	168
26. Oboe ..	"	8	"	56

##### Pedal Organ.

27. Open Diapason ..	wood	16	"	30
28. Bourdon ..	"	16	" tone	30
29. Violoncello ..	"	8	"	30

##### Couplers.

30. Swell to Great.	33. Swell to Pedals.
31. Swell to Choir.	34. Great to Pedals.
32. Swell Octave.	35. Choir to Pedals.

## Our Rising Singers.



MISS HELEN SAUNDERS.

MISS HELEN SAUNDERS is one of our promising and pleasing contralto singers. Though her parents are Cornish she was born in London, and at an early age showed considerable general musical ability. At first she studied the piano only, and in course of time entered the Guildhall School of Music, where she continued her training under Mr. B. Calkin and others.

On leaving the Guildhall Miss Saunders went to the Royal Academy, still making the piano her chief study under Mr. Tobias Matthay. Her singing, however, so struck her master, Mr. Fred Walker, that he advised her to give much more attention to her vocal abilities. She wisely acted on this recommendation, and she has never had reason to regret her decision. Making singing her chief study, she quickly made progress, and ere long carried off, in competition, the Sainton-Dolby prize for contralto vocalists. She also obtained the Bronze and Silver Medals of the R.A.M., and several certificates.

For the last few years Miss Saunders has been a sub-professor of the Royal Academy of Music, and her time is very fully occupied with pupils.

Miss Saunders possesses a full rich voice of much sweetness. She has made a special study of old English and Scotch ballads, but at the same time she is equally at home with the chief oratorios. In *Elijah* especially she has been very successful. She has sung in almost all the principal halls in London, and in most of the chief provincial towns, invariably gaining the warm applause of her audiences.

Though very busy during the week Miss Saunders is faithful to her church (the Wesleyan), and on Sunday devotes herself with enthusiasm to Sunday School work, of which her father is superintendent.

## A Chat about Voluntaries.

By J. CUTHBERT HADDEN.

THE word voluntary has long since lost its first meaning, just as in the case of the word anthem. Three or four centuries ago the latter word, now strictly a musical term, signified exactly what the theological word "text" signifies to us to-day. Not long ago a MS. was discovered at Oxford containing a detailed account of the burial of the Countess of Leicester, the original of Amy Robsart in Sir Walter Scott's "Kenilworth," and this paper mentions that a funeral sermon was delivered on the occasion, the preacher taking for his "anthem" the words "Blessed are the dead which die in the Lord." Again, the word anthem is etymologically the same as antiphon; and the antiphon, as we all know, is a responsive hymn in which two choirs answer one another in song:

"In blissful antiphons ye then rejoice,  
To render to the Lord, with thankful voice,  
An endless Alleluia!"

This sense of anthem long survived, Cockeran, in 1623, defining it as "a song which Churchmen sing by course, one after another." Now, of course, all idea of responsive singing is lost in the anthem, and such singing has to be expressed by the modern adaptation, antiphon.

In former times, the voluntary *was* a voluntary—that is to say, it was purely extemporaneous. Indeed the fact of its being so is made the cause of frequent complaint by the older writers, some of whom call loudly for the works of Handel, Bach, Graun, and Albrechtsberger to replace the inferior effusions of incapable players. Bedford, the author of the once much-quoted "Abuse of Musicke," wonders how anyone can perform that in the church which would greatly expose his judgment and skill if it were set down in score. But it was a cause of still greater wonder to him that in many churches such organists as "know not one tittle of composition, and never made a tune in their lives, should play extempore voluntaries." As well might one expect to hear another read who can't spell, or to hear him spell who does not know his letters! Indeed, continues this diverting author, many times there is not even a "wanton air," for there is no air at all. And yet such air as there may be is not always excusable. There are very often such scraps of jigs and country dances, "according to what the organist hath been acquainted with the week before," as is a profanation of the church, and must in time bring the service into contempt.

There ought to be, says Bedford—and his advice is as good to-day as it was nearly two hundred years ago—"there ought to be no military tattoos, no light and galliardizing notes, and nothing to raise a disordered thought or a wanton fancy." Music is of excellent use in all holy offices; but it should be well-regulated, or otherwise it may be prejudicial; and the best way to regulate it is to adopt Bedford's plan and "play nothing but what hath been known and approved by able judgments." I know an authentic case of an organist in an important church in the north who entered into a bet that he would introduce the Sailor's Hornpipe into an

opening voluntary, and actually made it possible for himself to claim the bet! This is certainly an "abuse of music" of which even Bedford can never have dreamed; but one has the consolation of knowing that such freaks are as uncommon as they are reprehensible. I believe there is a story of Henry Smart also doing something of the kind, but the eminence of the player can never form an excuse for the exhibition of a degraded musical taste.

The crudities of the old extempore organists have been very well described by La Trobe, who found them so various as to defy a distinct enumeration. A constant changing of stops, a free use of "whimsical combinations"; a fanciful employment of the swell; the introduction of long, straggling cadenzas, and a profusion of ornament—such were among the numerous faults of manner. And as to matter, well, it was generally so "light and frolicsome" that it resembled rather the overture to some miscellaneous concert than "the accents of devotion." Very likely the effusion would be based upon some popular air, and would consist of "a few illustrative chords, passing through different keys, and connected together by runs, trillos, and other movements decidedly secular." Nor was this kind of extempore playing confined to our English church organists. Burney met with it abroad, and denounced it warmly. Says the worthy doctor: "The rage for crude, equivocal, and affected modulation which now generally prevails all over Germany renders voluntary playing so unnatural that it is a perpetual disappointment and torture to the ear, which is never to expect anything that comes, or to have one discord resolved but by another." A little of this high sauce discreetly used was allowed by Burney to produce great and surprising effects, but forever to be seeking for far-fetched and extraneous harmony is giving a man that is hungry nothing but chian to eat instead of plain and wholesome food.

Nowadays—fortunately, no doubt, for listeners—there is far less extemporaneous voluntary playing than there used to be, perhaps because there is less necessity for it. The wealth of original music for the organ is such that only the most gifted players in that direction can be excused for putting forward their own unpremeditated musical thoughts in preference to the carefully worked out compositions of master minds. The power of creating and performing music worthy of the name at one and the same time is a gift, and can only be acquired to a very limited extent where the power of imagination is absent. That rambling incoherence, without form or design, without any attempt at the development of such theme as may have been evolved at the outset is nothing short of an irritation to every sensitive ear. It is certainly not *music*, which, as has been well remarked, alone attains its power and effect over mankind by the directness and force it contains in the perfection of its rhythm, the even balance of its parts, and the complete connection of its various sections.

The power and importance of the Voluntary for good or evil are, it is to be feared, but too seldom considered. Yet, think of the matter for a moment. The people during the allotted time are thoroughly at the

mercy of the organist. He may solemnise their minds, or he may entirely dissipate their devotions. A reverend author used perhaps a rather exaggerated form of language when he said that the organist held over the congregation an enchanter's wand, powerful as the lightning, and equally destructive. But it is quite true that the good impression made by a sermon has not unfrequently been rivetted by a well-chosen, concluding voluntary; while, on the other hand, an ill-chosen one has as often removed the impression as completely as the dew is removed by the morning sun.

Of old time, what Milton calls "the resonant fugue," was specially extolled as being *the* one style of composition best suited for both the opening and the closing of the church service. The fugue, according to good old William Mason—who published a historical and critical work on English church music in 1795—is "the best species of music an organist can employ"; and although he admitted that the somewhat mechanical form of the style made but slight demand on the artistic feeling of either the player or the listener, he yet thought it was the best thing for the organist to use. And for this, among other curious reasons, that "the general indevotion of our organists" renders the sacrifice of neatness of expression and delicacy of feeling a matter of no great moment! At the present time the fugue is perhaps less used as a church voluntary than ever it was. And yet nothing could be better—always taking it for granted that we build on the grand foundation of Sebastian Bach. Even as opening voluntaries, several of the Bach preludes, and one or two of the fugues—taken perhaps at a slower *tempo*, and, of course, on a softer organ than usual—seem to me to be far more suitable than much of the music avowedly written for the purpose. The short E minor fugue, for example—the favourite of Mendelssohn—played with Mr. Best's registration, is eminently adapted to solemnise the minds of any body of worshippers; while the very grand Prelude (in three-two time) to the fugue in G major, might just as fittingly be played at the opening of divine service as an Andante of Henry Smart's.

No one in these days would, as a rule, think of playing a very loud voluntary as a prelude to divine service. Yet there have been those who have advocated this style, and supported their advocacy by Scripture, too! The aforesaid La Trobe, for example, remarks that the introductory voluntary is "supposed to have a character of its own—full, lively, and inspiring, abounding in rich combinations rolled forth upon the great organ, and calculated to produce a sensation of joy and gladness of heart." This extraordinary manner of preparing the heart for the penitent confessions of the service was defended by the recommendation of the Psalmist: "O go your way into His gates with thanksgiving and into His courts with praise." As, however, the voluntary is a comparatively modern invention, we may very well relieve the Psalmist of the intention of dictating to the organist in the words quoted. At the same time La Trobe may be excused for this peculiar interpretation of the Scripture injunction, seeing that he regards the opening voluntary as having its *raison d'être* in the ease with which it can be



made to conceal the "trifling disturbances" of the assembling congregation—the opening and shutting of doors, the chattering among the underlings of the church, the trampling of pattens, and so on. It checks, moreover, in his view, the too frequent habit of conversation, and to do this the better he would have the full organ employed in order that the fatigue of talking against "such a storm of music" might exhaust and silence the chatters! This view of the opening voluntary is altogether grotesque, and is noted here solely as a curiosity.

A musical enthusiast has been quoted by Dr. Frost as remarking that there is something grand and sublime about the crash of a full organ after the benediction. But the matter has been considered in quite another light, even by musical enthusiasts. Sir Walter Parratt once said that if he were a clergyman he would abolish voluntaries altogether; and this solely because organists so frequently choose their closing pieces badly. A solemn sermon will perhaps be followed by an elaborate piece of musical "fireworks," which, as likely as not, will entirely destroy the effect of the preacher. In Bedford's day he found it "very strange in some places after sermon to hear the organ play, when the congregation is dismissed, as if they played them out of a tavern or a playhouse." This, he remarked, could only be looked upon as the tares which choke the good seed and render it unfruitful; and he slyly reminds the organist—who is supposed to don the cap if it fits—that the sower of the tares is the devil! Happily, the organist of these latter days is better instructed than his brother of last century; and it is now pretty well recognised among musicians of taste that the closing voluntary may be either soft or loud according as the occasion or the style of the sermon may demand. No one who thinks about the matter at all would close the service with a soft voluntary on Easter Sunday; nor would a loud voluntary be used where the season of Lent has its due regard in the Church service. And let us hope that we *do* "think on these things."

#### NEW YEAR'S CONVENTION OF THE TONIC SOL-FA ASSOCIATION.

THIS Convention in connection with the Tonic Sol-Fa Association held its first gathering in the rooms of the Y.M.C.A., 186, Aldersgate Street, London, E.C., on the 3rd ult., and showed no lack of attendance or enthusiasm.

The Public Meeting, at 7 p.m., had been preceded by a reception by the President, Mr. J. S. Curwen, F.R.A.M., at which nearly a hundred Sol-Faists from various parts of the country and London met and partook of tea, coffee, etc., and exchanged many instructive and, in some cases, amusing experiences.

The Chairman, in opening the Public Meeting, made a few remarks in reference to the object of the convention, and after thanking the secretaries for the help they had rendered, and the singing of a hymn, he called upon Rev. Dr. Finmore, of Hastings, to give his paper, entitled "Church Music from the Minister's Standpoint."

Dr. Finmore commenced his remarks by saying that the latter part of the title was a great relief to him, as he felt some trepidation in addressing so distinguished an audience, composed, as they were, mainly

of organists, choir-masters, precentors, and teachers. He was a Sol-Faist of more than forty years' standing, and rejoiced to do anything to forward the movement. Music, he said, was born in heaven, and it was most appropriate that its growth should be fostered by the Church of God on earth. It had added beauty and strength to the services. It is melody and harmony, and does not willingly lend itself to division and strife. Music was part of the service in Divine worship, and had a twofold light in which to be regarded, viz., the devotional and the didactic, and the line between the two must never be forgotten. Words express thoughts, and music expresses feelings—in the one the growth of the mind, in the other growth of the heart. There were some to whom music is meaningless and unconstructive; in this connection everything depends upon the condition of the mind and heart.

He suggested that organists should select for voluntaries and interludes not high-flown compositions, which the great majority can never understand nor appreciate. The first and highest function of Church music is to impress and incite devotional feelings, which are the real elements in ideal worship. Mere display of musical talent is utterly out of place in such connection; the soul's music is music of the soul.

It had been said, "Let us have a popular service—bright and cheerful music, and a very short sermon or address"—the latter emphasized with great significance, the Rev. Doctor said, with a suggestive smile; the interpretation of which means less of the devotional and instructive, and more entertainment, which will result in disappointment, if not despair.

What people desire and appreciate is reality. How many gather inspiration and stimulus for noble service from the choice of a hymn? Such results are not dependent upon popular performances, such being often given for the gratification of the performers themselves. We ought to put as much intelligence in singing a hymn-tune as we do in the more elaborate chorale; if that were a fact, "Many who came to mock would remain to pray." This is the first and highest function of Church music; the second he called didactic, showing the need of poetical words to bring the mind into harmony with the sentiments it expresses. Music alone could not instruct the mind, though it might awaken thought; it is more subtle than words, but more fleeting. Instrumental music should not be excluded from Church service, but a good organist should know how to lead and accompany without overwhelming the choir and congregation, and should know when to whisper and when to cry aloud.

An efficient choir-master is familiar with the tune-book, so that the sentiment of the hymn will at once suggest to him appropriate expression. How often, he said, had a beautiful hymn been spoilt by the selection of the tune.

The occasional introduction of concerted music, or a well-selected solo, added variety to the service. But everything depended on the impressive enunciation of the words. If the singer had a message to deliver, and the words were not distinctly heard, the performance was useless.

Among some Nonconformists, said the Doctor, chanting is almost unknown, but they scarcely understood what treasure was yet open to them. The Psalms do not give half their beauty by merely reading them—to be realised they must be sung. They were meant to be sung, and the singing of them ought to form part of the Church service.

Our "American friends" had given us many beautiful hymn-tunes, but others were utterly lacking in sedateness. The Salvation Army, he was persuaded, would prove more effectual if it had a more worshipful style of music.

The musical arrangements should always be in harmony with all the other parts of the service; there should be perfect agreement between the preacher, organist, and choir. If the one be imperious and the other petulant and stubborn, the harmony of the service will be lost.

That which is merely professional and perfunctory has little in it belonging to worship; only that which comes from the heart goes to the heart—it is awfully possible for profane lips to say Divine words.

Is it possible, Dr. Finmore asked, that there is such a dearth of men and women who are really good singers that we are obliged to go outside for them to render these services? If that be so, he solemnly concluded, let the congregation be the choir.

The Rev. gentleman sat down amidst warm applause. Mr. Geo. Merritt, Mr. Field, and others took part in the discussion which followed.

Mr. J. G. Rotherham then delivered an inspiring and interesting paper on the "Music of Present-day Religious and Philanthropic Associations." He touched on the usually poor singing of Sunday-Schools and Bands of Hope, etc., but complimented the various Institutions, such as Dr. Barnardo's "Home for Little Boys," "Stockwell Orphanage," etc., also the P.S.A. Movement.

After an amusing but instructive lesson on the "Mixed Voice" to tenors in the audience, by Mr. Filmer Rook, and songs by Mr. Illmer Betts, concluding with Mr. W. G. McNaught, A.R.A.M., conducting a choir, also from the audience, to impart special attention to the higher expressions, an enjoyable evening was brought to a close.

The meetings were continued on the 4th and 5th ult., when many interesting subjects were discussed.

### Phrasing in Popular Hymns.

By Orlando A. Mansfield, Mus.Doc.T.C.T., L.Mus.L.C.M., F.R.C.O., L.T.C.L., Author of "Hymn Tune Cadences," "The Personality of the Great Composers," etc., etc.

IN these days of almost universal musical culture there is comparatively little danger of being misunderstood through the employment of technical terms when discussing any phase or province of musical art. We take it, therefore, that it will be almost unnecessary for us to remind our readers that the term phrasing is used to indicate the art of dividing a musical sentence into its constituent sections or phrases, and this art is somewhat analogous to that of punctuation and its correct observance in writing or reading. The means by which correct phrasing is secured vary according to the medium through which the musical idea is to be expressed. For instance, in pianoforte or organ playing the end of a phrase is indicated by a lifting of the hand or finger, in the playing of stringed instruments by a change of bowing, in wind instruments by a fresh inspiration or a movement of the tongue known as tonguing, and in singing by a fresh inspiration (as in the case of wind instruments) or by a checking of the expiration, the aim in every case being to produce a distinct break in the continuity of sound before proceeding from one phrase to another, it being understood that all the notes in the phrase, with the exception of the last, should be sung or played legato, *i.e.*, smoothly. In instrumental music, and, in some cases, in vocal music also, the duration of the phrases is rendered

apparent to the eye by means of curved lines termed slurs, the termination of the latter being generally understood to signify the conclusion of the phrase. It will thus be seen that the slurs are to musical notation what punctuation is to printed matter. Hence it will be evident that in the case of music intended to be sung to words differing in punctuation and grouping of sentences, slurs could not be used unless separate phrasing were marked for each verse, because, owing to the difference in punctuation, correct phrasing for one verse or for one set of words would be partially or absolutely incorrect for another. The phrasing of vocal music is, therefore, dependent upon the punctuation of the words, and breath must be taken or a break made at the occurrence of the various stops, in order to secure an effect similar to that produced by correct and intelligent reading. This is well illustrated in the following verse from one of Charles Wesley's hymns:—

"In want, my plentiful supply;  
In weakness, mine almighty power;  
In bonds, my perfect liberty;  
My light in Satan's darkest hour;  
In grief, my joy unspeakable;  
My life in death; my heaven in hell."

Here, in addition to a breathing at the end of every line, a break is made in the course of every line except the fourth. But these breaks would not occur upon the same notes, because in the second, third, and fifth lines they occur after the second syllable, whereas in the second line the stop occurs, and consequently the break is made after the third syllable, and in the last line after the fourth syllable. To take breath at the same place in every line would make nonsense of the words. For instance, if we phrased the last two lines of the Doxology in the same manner as the first two, *i.e.*, making a break after the second syllable, we should have

"Praise Him—above ye heavenly host;  
Praise Fa—ther, Son, and Holy Ghost,"

which, if not irreverent, is certainly absurd.

From the last line of the foregoing example we infer, what we feel sure our readers do not need us to remind them of, that a breathing must never be taken nor a break made in the middle of a word. And yet this simple rule is frequently broken by people otherwise well educated and intelligent. Not long since, the writer of this article heard a rendering of Tennyson's hymn, "Strong Son of God," in the fourth verse of which the choir and congregation divided the word "systems" in the line,

"Our little systems have their day,"

in such a manner as would induce the intelligent foreigner, had he been present, to have imagined that these good people were alluding to one of their juvenile relations.

This error was probably owing to the fact that a long note came upon the fourth syllable. Hence we infer that the value of notes gives us no indication as to phrasing, and breath should not be taken on a long note simply because it happens to be convenient. For instance, if we sing the well-known hymn, "Abide with me," to Dr. Monk's now hackneyed tune, and breathe or

make a break after the first long note in the second bar of each of the first three lines, the effect in the first line will be admirable, but in the other lines we shall be breathing in the middle of the words "deepens" and "helpers," and so transgress the most important of the elementary rules of vocal phrasing.

Further, if the punctuation indicate the phrasing, it is evident that the end of a line is not always the termination of a phrase, nor the place at which a break should be made. Who has not heard devout believers in the resurrection, ascension, and mediatorial reign of our Lord solemnly assert on Easter Day that

"Jesus lives no longer now!  
Can thy terrors, Death, appal me?"

In this case the breathing should be after "lives" and "Death," a slight break being also made after the word "terrors," as indicated by the punctuation of the following:

"Jesus lives! no longer now  
Can thy terrors, Death, appal me."

Another instance of a line at the end of which no breathing must be taken is found in the Advent hymn,

"O come, O come, Emmanuel."

In the last two lines of this hymn the phrasing should be as indicated by the punctuation, viz.:

"Rejoice, rejoice; Emmanuel  
Shall come to thee, O Israel."

But, owing to defective phrasing, and the tendency to take breath at the long note occurring at the end of the line, the first line of the above is often made to read,

"Rejoice, rejoice, Emmanuel!"

a totally different sentiment to that intended by the poet.

As an exception to the rule enjoining breathing at every stop, we observe that a slight break will be sufficient in the case of stops placed at very short distances from each other, *e.g.*,

"Finding, following, keeping, struggling,  
Is He sure to bless?  
Saints, apostles, prophets, martyrs,  
Answer, 'Yes.'"

The observance of the foregoing rule is especially useful in the case of nouns in apposition, *e.g.*,

"Jesus, my Shepherd, Guardian, Friend;  
My Prophet, Priest, and King;  
My Lord, my Life, my Way, my End,  
Accept the praise I bring."

Sometimes a stop placed at the end of a line must not be regarded as the termination of a phrase. Hence, in

"Thee will I love, beneath Thy frown,  
Or smile, Thy sceptre, or Thy rod,"

the breathing should be after the words "love" and "smile," and not at the end of the first of the lines quoted.

Lastly, we have to consider those cases in which breathings have to be taken or breaks made where no punctuation is inserted in the words. This generally occurs in the course of long sentences, and must be

done in such a way as not to do violence to the poetical sentiment. Thus a breath can be often taken at the end of a line even when there is no stop indicated, *e.g.*,

"I ask Thee for the daily strength  
To none that ask denied;  
A mind to blend with outward life  
While keeping at Thy side."

In other cases the natural intelligence of the singer should be sufficient to indicate where a break may be made if desired. In the following lines,

"Cold on His cradle the dewdrops are shining,  
Low lies His head with the beasts of the stall,"

breaks, if necessary, could be made after the words "cradle" and "head." Also in

"The desert Thy temptations knew,  
Thy conflict and Thy victory too,"

a break after the word "conflict" could be made with good effect.

Short lines, as a rule, present but little difficulty, care being taken to note those lines at the end of which a break would be inadmissible. But longer lines of poetry often require to be broken to suit the capacity of certain singers, or on account of the slowness of tempo at which the tune is taken. Hence the great advantage of a fairly good speed for hymn tunes, it making the phrasing decidedly easier by doing away with the necessity for too frequent breaks. Generally speaking, these, when unavoidable, should not be made between adjectives and the nouns to which they refer, nor between verbs and their agents or objects.

Another difficulty in the way of ensuring correct phrasing is the use of tunes containing notes of different values, as the uneducated singer almost invariably looks upon the longer notes as the most suitable places for breathing. Another common error is that of breathing before a high note. This, however, is largely an error in voice management, and should be unknown in "Quires and Places where they sing." With many singers there is a great tendency to delay the breathing until too late or too far on in the line, particularly when the point of vantage occurs at the end of a very short phrase, *e.g.*,

"Who, to the highest heavens ascended,  
In glory fills the throne,"

in which case, if the capacity of the singer be unequal to singing the whole line in one breath, a break must be made after the word "who." The same hymn affords two other examples of a short phrase at the beginning of a line, viz.:

"Yet what, 'mid conflict and temptation,  
Shall strength and succour give?  
He lives, the Captain of Salvation;  
Therefore His servants live."

The nature of the poetry itself is often a serious stumbling-block. For instance, in the lines,

"Teach me to live, that I may dread  
The grave as little as my bed,"

no break should be made except at the comma. Yet we often hear the following conflicting methods of phrasing,



each one rendering the meaning of the poetry increasingly unintelligible :

"Teach me to live that I may dread,  
The grave as little as my bed " !

or, which is little, if any better,

"Teach me to live, that I may dread  
The grave, as little as my bed."

Too slow a tempo is very largely responsible for these outrages, and when hymns containing passages of the above description have to be sung, it is absolutely essential that a fairly good tempo should be maintained.

An efficient organist can, by his playing, do much to enforce correct phrasing, remembering of course that in accompanying a well-trained choir a much more legato style of playing is admissible than when accompanying purely congregational psalmody. Unfortunately, however, his efforts will meet with comparatively tardy recognition and somewhat scanty reward, as it is a most remarkable thing that a large percentage of otherwise cultured people appear to be profoundly indifferent to the subject of musical phrasing, although keenly alive to defective punctuation in reading. The true church musician should be superior to public opinion and deaf to popular applause. The men who in the parable were made rulers "over many things" were so appointed not because they were *successful* servants, but rather because they had proved themselves "*faithful* over a few things."

#### THE LONDON SUNDAY SCHOOL CANTATA CHOIR.

THIS choir held its Annual Soiree on the 18th ult., in the Wesleyan Schoolroom, Great Queen Street, when about eighty friends assembled. Games and social intercourse was the order of the evening. During the proceedings interesting presentations were made by the conductor, Mr. Wm. Binns. A handsomely framed photograph of the choir, and a bound volume of music, were given to Mr. Wm. Sanders, in recognition of his services, and also on occasion of his marriage. Naumann's "History of Music" in two volumes, handsomely bound, to Mr. David Sinclair, the retiring accompanist, in recognition of his valued services, and a silver monogram badge to Mr. C. J. Rogers, as a mark of esteem for his services as librarian.

### Short Themes.

#### CHILDREN'S VOICES.

UNTIL a few years ago very little attention has been given to the proper treatment of children's voices. The singing has been, in a great majority of cases, far too loud; and, consequently, not only almost entirely unmusical, but ruinous to the voices. Instead of the tones being made in an easy manner, they have been made by nearly all the physical force the children could command. The lower register of the voice has been forced, and the results are apparent. The voice becomes coarse, and the rich, natural quality of the tone is

entirely destroyed. Three or four of the upper tones of the voice are eventually wholly lost. In a class of thirty or forty children an experienced teacher can tell almost to a certainty if one child in the room is singing a forced tone. While the change of register in the child's voice is almost exactly at the same pitch as in the adult female voice, the larynx is proportionately smaller—just as their bodies are smaller. This difference in size does not materially change the pitch of the voice, but it does, in proportion to the difference in size, affect its natural power. This very important fact is too often overlooked in directing the singing of children, not only in school but out of it.

It has been argued that, as the larynx of the child is smaller, the tone is in the same proportion higher. This is not only a serious error but not even plausible. The pitch of a string depends more upon its tension than upon its length. If the child is to sing higher than the adult, notwithstanding the smaller size of the larynx, the tension must be greater. To reason that the tender, immature vocal cords of the child can bear more tension than the mature vocal cords of the adult, is certainly fallacious. Children should not be allowed to sing extremely high or low tones, or any tones that cannot be made without undue tension of the vocal cords, or any extreme power of tone caused by an over-pressure of air from the lungs. One or the other of these conditions is sure to be the case in extremely loud singing.

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#### COMMENDATION.

If there is anything about the performance of the lesson that can be commended, *do it*. Pupils need encouragement quite as much as criticism. In fact, they should always go together. If one has worked hard and faithfully upon a lesson, even though a part of it may have been practised wrong, there should at least be commendation for the work done, at the same time that the error is pointed out, and enough repetition of that part to ensure a correct rendering afterwards. Enthusiasm on the part of the teacher, and music suited to the needs and taste of the pupil, are the two things most essential to interest and hold pupils.

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#### MODERN DEFINITIONS OF OLD MUSICAL WORDS.

CONDUCTOR.—A word with several meanings:—

1. A foreigner, who gives new readings of old classics, and models Mozart and Beethoven with his own features.
2. A native, who wields a baton, to which the orchestra pays no attention.
3. A man who has gained a reputation, no one knows how; and continues to be fashionable, no one knows why.
4. A conventional title of courtesy, given to one who knows nothing of music.

IMPROMPTU.—A piece of music, laboriously worked out at piano or organ, and whose blunders in harmony are excused by its title.

PIANIST.—A man with a Polish name who wins his first local success through his photograph. A pet of society.

**WAGNER.**—The central sun around which revolve the inconspicuous planets, Handel, Haydn, Mozart, and Beethoven. The last proof that there is no music but German music.

**COMPOSER.**—A genius inspired with everything but ideas.

**NEW MUSIC.**—Anything that is not old.

**SYMPHONY.**—Mathematics, expressed by notes, whose theme is a metaphysical point, surrounded by an acre of wild modulations. Eccentricity, guided by rule and compass. An earth-invented punishment for sins. Something that no one understands and everybody eagerly affects to praise. Form without contents.

**CRITICISM.**—The art of elaborating individual ignorance into a theory of aesthetics.

**SINGING.**—Incarnated jealousy, in a gorgeous, fashionable gown, ornamented with jewels that it did not purchase.

**SONGSTRESS.**—A woman who clings tenaciously to the belief that her art lives and dies with herself. A voiceless woman who once sang well. An ambitious girl who has had a quarter's instruction in singing.

**GENIUS.**—The art of confining chaos in the chains of counterpoint: modulating from one key to another through a long piece of music. The gift of hammering out one idea to the tenuity of gold leaf.

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#### SCHUMANN'S PECULIARITIES.

SCHUMANN often was very absent-minded, and he had a habit of whistling in company, oblivious of all around him. One evening he was invited to a dinner at the house of his friend, Mme. Henriette Voght, of Leipsic, to meet a number of guests. He arrived very late, after the repast had begun. He bowed hastily to the company, spoke to none, but hurrying to the piano began extemporizing. After awhile he arose, with an expression of satisfaction on his face, strolled around the room whistling an air, and then rushing to the door disappeared, and was seen no more that evening.

On another occasion he visited his friend Dorn, saluted him, and then took a seat opposite his host, but spoke not a word. In vain did Dorn try to engage him in conversation. Schumann listened with amiable attention, smiled, showed interest, but never opened his lips. At last Dorn ceased to speak, and the two friends remained silent for some time, gazing abstractedly at each other. Suddenly Schumann arose, extended his hand to Dorn, and said:

"When I come to Cologne again I will call on you."

"Do so," replied his friend, "and we will have another opportunity of being mute and silent together."

Schumann blushed slightly, then laughed heartily and departed.

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#### MEDIOCRITY.

MENDELSSOHN said: "One endowed with talent and yet unable to rise above mediocrity should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success."

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

**BARNET.**—On Wednesday, the 16th ult., Mr. Minshall gave a recital on the occasion of the opening of the new three-manual organ, just erected by Mr. Ingram in the Congregational Church. The pastor, the Rev. J. Matthews, presided. Miss Haig sang "Jerusalem" and "The Lost Chord" in good style, accompanied by Mr. Goodwin, the organist of the church. Mr. Frank Saunders was also very successful in "The Holy City" and "Come unto Me."

**GOSPEL OAK.**—A performance of Farmer's *Christ and His soldiers*, with orchestral accompaniments, was recently given by the choir at the Congregational Church. At the special Christmas services on Sundays, December 23rd and 30th, the following music was included:—Solo, "The Holy City"; carols, "In sorrow and in want" (Dr. Bridge), "Hail, the star!" (C. Darnton), "'Twas in the winter cold" (Barnby), etc.; anthems, "O Zion that bringest good tidings" (Stainer), "Arise, shine" (Elvey), "Behold I bring you good tidings" (Goss), and the chorus, "And the glory of the Lord." It is intended to repeat *Christ and His soldiers* on a Sunday evening shortly.

**KENTISH TOWN.**—Christmas services were held in the Congregational Church on Sunday, December 23rd. Seasonable sermons were preached morning and evening by the pastor, Rev. D. W. Vaughan, M.A., and special music rendered by the choir. In the afternoon an excellent performance of the Christmas music in the *Messiah* was given by the choir, under the direction of the organist, Mr. Geo. H. Lawrence, the pastor presiding and leading the devotional portion of the service. The soloists were Miss Minnie Cowley (soprano), Miss Gertrude Bevan (contralto), Mr. D'Arcy Clayton (tenor), and Mr. Alexander Tucker (bass). Mr. Tucker sung splendidly, his sonorous voice telling out well in "The people that walked in darkness." Miss Cowley's rendering of "Rejoice greatly" was brilliant, her runs clear, and her enunciation very distinct and good. Mr. D'Arcy Clayton's "Comfort ye" and "Every Valley" were creditable. Miss Bevan was obviously nervous, but nevertheless sang well. Mr. W. E. Blandford was at the organ and, in addition to accompanying Handel's music, contributed three voluntaries, which by an oversight were not printed in the programme supplied.

### PROVINCIAL.

**ACCRINGTON.**—A most successful and enjoyable musical service, consisting of selections from the *Messiah*, was given in Bethel Baptist Chapel on a recent Sunday afternoon by the chapel choir, which was considerably augmented for the occasion and were assisted by the following principals:—Madame Nutter, soprano; Miss Florence Foulds, contralto; Mr. Lord J. Baldwin, tenor; Mr. W. Arnold, baritone. The choir, which is under the able conductorship of Mr. J. H. Kay, has gained a reputation for giving first-class works, and consequently there was a crowded audience. All the principals exhibited his or her abilities to marked success. The performance of the choir was also entirely successful. Mr. E. Hargreaves was the organist.

**BIRSTALL.**—The annual Choir Festival at the Wesleyan Chapel was held on Sunday, December 23rd. Sermons were preached morning and evening by the Rev. Thos. Lawson, resident minister. The following

music was sung during the day:—Anthem, "O, come let us worship" (Allen); quartett, "God is a Spirit" (W. Sterndale Bennett); Cantate (Bridgewater in A); anthem, "How bright those glorious spirits shine" (Arthur Page, F.R.C.O.); anthems, "Sweet is Thy mercy" (Barnby); "The Peace of God" (Gounod); anthem, "The day is past and over" (C. J. Marks). Mr. Lee Hopkinson presided at the organ, and Mr. W. D. Allott conducted.

**BROMLEY.**—The choir of the Congregational Church gave a creditable performance of a large portion of the *Messiah* on Sunday, December 23rd, in connection with the P.S.A. movement. Mr. F. S. Oram conducted, Mr. P. Sharland was at the organ, and Mr. Copeland at the piano.

**BUCKLEY, NEAR CHESTER.**—The new organ, erected by Messrs. P. Conacher and Co., of Huddersfield, in the Primitive Methodist chapel, was opened by Mr. J. R. Griffiths on Saturday, December 29th. Mr. Samuel Smith, M.P., presided. The opening services were continued on the Sunday following, and on New Year's Day. The new instrument is a credit to its builders, and has given entire satisfaction to the congregation and to Mr. Griffiths, who designed the specification.

**BURTON-ON-TRENT.**—Selections from Handel's *Messiah* were given in Victoria Street Chapel on a recent Sunday afternoon before a crowded audience. The chapel choir was augmented by the addition of members of the various Nonconformist choirs in the town, the total number being about sixty. A string band, selected from members of the Burton Musical Society, added strength to the chorus. The solos were well sung by Mrs. Madeley, Miss Lily Lowe, Mr. Bamford, and Mr. J. Phillips, all of whom were fully equal to the demands made upon them. The choir sang the choruses with much precision. The baton of the able conductor (Mr. John Frost) was followed with scrupulous care. The whole performance reflects great credit on Mr. Heughan (organist and choirmaster of the chapel), who was responsible for the arrangements, and upon both choir and soloists.

**COGGESHALL, ESSEX.**—A highly successful organ recital was given in the Congregational Church on Tuesday, 15th ult., by Mr. F. E. Swan, A.R.C.O. Mr. Swan chose his selections from Wely, Mendelssohn. Handel, Dubois, and Delbruck, and his skilful playing of the various numbers elicited warm praise from all. Miss Miller (Liverpool), sang "Rest," "The Kingdom Blest," "The Promise of Life," and, by special request, Sullivan's "Lost Chord," all of which were well received. The choir, assisted by a few friends, contributed several effective anthems in excellent style. The solos being very admirably rendered by Miss Mason (Coggeshall), and Mr. Wm. Deal (Kelvedon), Mr. W. H. Jennings (Kelvedon) was the able conductor. There was a large attendance. In thanking the performers, the pastor, the Rev. A. D. Philips, spoke in eulogistic terms of the good work done by the choir, and of the valuable assistance they rendered him in his ministry.

**CREWE.**—On the 23rd ult. Mr. E. Minshall gave a recital at the opening of an excellent two-manual organ by Messrs. Wadsworth, of Manchester, in the Primitive Methodist Chapel. Mrs. McNeill (the Mayoress) formally unlocked the instrument, and declared it open in a neat and appropriate speech. The choir, under the careful conductorship of Mr. Hickman, sang, "The Marvellous Work" and "The Hallelujah" chorus with good effect. Madame Ashworth-Hughes gave an excellent rendering of "Hear ye, Israel," "Heaven and Earth," and "Sunshine and Rain," to the great enjoyment of the crowded audience. Dr. Hodgson, J.P., presided.

**CRICKHOWELL (S. Wales).**—The congregation worshipping in Dan-y-Castell Chapel (Calvinistic Metho-

dist), have just secured an excellent two-manual organ from Messrs. P. Conacher and Co., which was formally opened on the 21st ult., when Mr. Minshall gave a recital before a large audience. The choir, ably conducted by Mr. Wheldon, sang "Praise His awful Name" (Spohr), and "The Heavens are telling" (Haydn), in splendid style. Miss S. M. Lewis sang "Hear ye, Israel" and "Let the bright Seraphim" with much expression, and Mr. W. T. Davies showed excellent taste in his rendering of "If with all your hearts" and "Glory to Thee my God this night" (Gounod). The fine congregational singing of two hymns, one in English and the other in Welsh, was a feature in the evening's proceedings.

**ROYSTON.**—A new two-manual organ, built by Messrs. Peter Conacher and Co., of Huddersfield, in the Congregational Church (Rev. G. Packer, pastor), was opened by Mr. E. Minshall on Thursday, the 3rd ult. A recital was given in the afternoon, interspersed with vocal solos, nicely rendered by Mrs. Bindloss and Mr. H. F. Ward. After a public tea a second recital was given, when the chapel was crowded. Miss Johnson and Mr. Ward were the solo vocalists. The choir sang in good style "I will extol Thee" (Hudson). During the evening Rev. J. Eames, of Cambridge, gave an eloquent and practical address, admirably suited to the occasion.

**WALSALL.**—An excellent performance of a portion of the music rendered at the last Crystal Palace Festival was given at Wesley Chapel, Ablewell Street, by about 100 members of the local branch of the Nonconformist Choir Union, under the conductorship of Mr. T. Beech. Mr. G. Jones presided at the organ. Miss Gregory gave two violin solos in excellent style, and to the manifest delight of the assembly, who could not refrain from giving hearty applause. Two organ solos were admirably rendered by Mr. F. G. Mason, organist of the Vicarage Walk Baptist Church.

## Correspondence.

### DODD'S VIOLIN BOWS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Referring to your correspondent's enquiry about "Dodd" bows, there was only one Dodd (John) who actually *made* bows, and his work was splendid. The other Dodd (Thomas) was, properly speaking, a dealer only, not a maker. On the death of John Dodd (1839) his stock of wood, etc., and the right to use his name, was purchased by a firm of London dealers, and since that time thousands, probably, of bows have been put into the market bearing the name of Dodd, but which were not made until long after Dodd's death (and possibly in Germany). An expert can tell at once if the bow is genuine, and if your correspondent cares to send it to me, I shall be glad to give him my opinion upon it, without charge. I can learn nothing about "J. Robinson," but fancy the name is familiar. I enclose my card.—Yours truly,  
EXPERTO.

## Reviews.

*Six Short Pieces for the Violin.* By Hubert Herkomer. (Novello and Co.) These are quite simple but pleasing compositions with pianoforte accompaniment, and to each is attached a charming picture by this eminent artist.



*Two Books of Song.* By J. Blumenthal. (Novello and Co.)—Vol. 1, containing thirty songs, is entitled "In the Shadow," and Vol. 2, containing twenty-five songs, "In the Sunshine." Vocalists will here find many dainty and high-class songs well worth careful study.

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